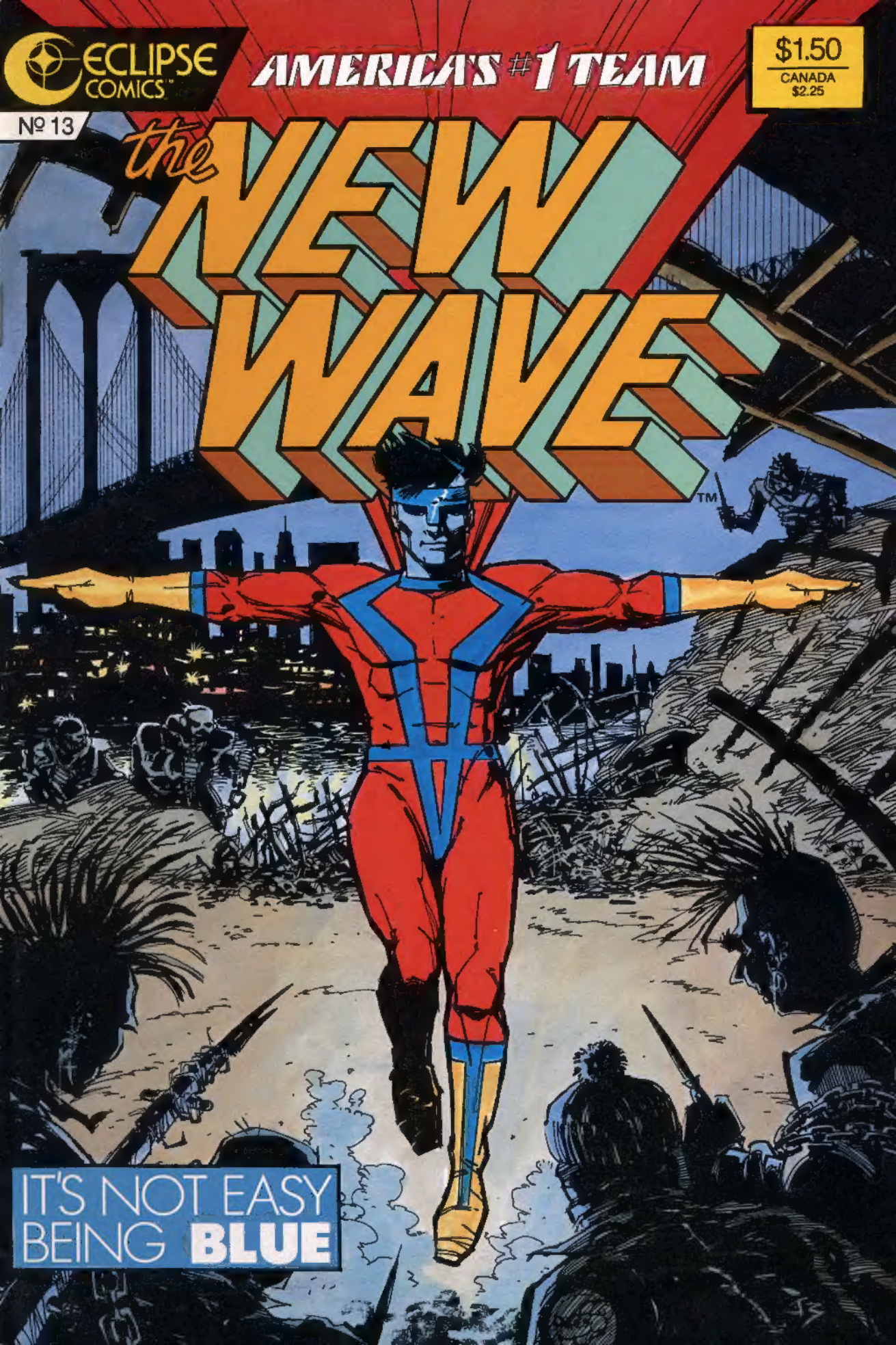
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The PENUMBRA

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ON THE RACKS

SCOUT no. 17
Scout and Monday dodge government troops. Then Scout meets Larry Marder's Beanworld!

FUSION no. 2
The crew's back in the slammer, and jailbreak's been added to the list of charges!

TALES OF TERROR no. 11
Four fear-filled features by creators Chuck Dixon, Tim Truman, Larry Elmore, John Bolton and others.

AIRBOY nos. 17 & 18
Misery returns to threaten the world with a horror from the past, and only Airboy and Valkyrie can stop him!

BULLET CROW no. 1
Collecting, for the first time, the adventures of Chuck Fiala's Bullet Crow, Fowl of Fortune.

STIG'S INFERNO no. 7
Stig has become ruler of Hell, the demons go on strike, and the Plasma Monkeys really do return!

DESTROY! 3-D
"The Loudest Comic in the Universe" is also now the deepest!

LEGION OF SUPER-HEROES INDEX no. 4
Continued indexing of one of DC's most popular super-hero teams.

MR. MONSTER'S HI-SHOCK SHLOCK no. 1
First all-horror issue! Beginning a series surveying classic comics with bizarre directions.

ESPers no. 5
Catch up with the ESPers as they meet three of the world's deadliest assassins!

P.I. WARLOCK no. 3
A mysterious series of murders is disturbing the peace!

RADIO BOY no. 1
From SO-FUNNY COMICS comes one of Japan's comic book favorites—or is it!?

ZOT! no. 12
This issue answers the question, "Are Zot and Jenny ever going to get together, or what?"

VILLAINS & VIGILANTES no. 1
Shadowman and Condor arrive to join the Crusaders, but find the Crushers instead.

MIRACLEMAN no. 11
New regular artist John Totleben joins writer Alan Moore to begin "Miracleman: Book III."

CROSSFIRE no. 20
"The Badge," a tale of a lady of the evening and a gentleman of the force.

JUSTICE LEAGUE OF AMERICA INDEX no. 8
The conclusion to the indexing of the "World's Greatest Super-Heroes."

GUERRILLA GROUNDHOG no. 2
Learn the secret and exciting origin of the "Mostly Underground Hero."

THE PUBLIC DECIDES: A few weeks ago i asked for advice from you on how best to get our news of upcoming projects diseminated, since the two major fanzines weren't running all of it or printing it on a timely basis.

Thanks for the cards and letters—you have decided our policy for us!

Here's what we're gonna do:

PAGE NINE: We have contracted with **The Comics Buyer's Guide** to have page 9 of their publication every week. On that page we will run, in newspaper format, items about long-range plans and new projects. It will not be hype ("This is great! Buy it!"); rather it will be a fairly straightforward presentation of coming events ("Eclipse has just signed a contract with Bo Hampton to publish his new six-issue series, **Lost Planet**"). There will be no repetition—you'll have to read it every week to stay on top of developments. Also on **Page 9,** for those who enjoy that sort of thing, you will find cat yronwode's weekly column, **Fit to Print.** Ten points if that rings a bell in your memory banks.

PAGES NINE AND TEN: We are also contracting with **Amazing Heroes** to have two pages in their magazine every issue. Since **AH** is bi-weekly, we will run two week's worth of the ones that run in the **Buyer's Guide,** on pages nine and ten of each issue.

IN-HOUSE NEWS PAGE: For those of you who don't read fanzines, the same news, minus the **Fit to Print** column, will be featured in our books on a space-available basis. The news page will probably not appear in every issue of every title, but we'll try to give it pretty wide exposure across the board. This page will be updated once a month.

SPECIAL FLYERS: There will be a series of illustrated 8½×11 inch flyers detailing some of our more complex upcoming projects for Spring and Summer, 1987. These are:

1) **JAPANESE MANGA** (Bi-weekly translations of **Area 88, Kamui, the Ninja** and **Mai the Psychic Girl**).

2) The **WORLD OF SCOUT** (including **Scout, The Scout Handbook, New America** and **Swords of Texas**).

3) **AIRBOY SPECIALS** (including **Airboy, Valkyrie, The Air Maidens** and **Air Fighters Classics**).

4) The **4-WINDS PROJECTS** (in addition to **Scout** and the **Scout** spin-offs listed above, the 4-Winds team of creators will be bringing us **Prowler, Strike, Rangers:ATF** and the **Winterworld**.

These flyers are designed for DISTRIBUTORS and RETAILERS, so you'll have to ask your retailer to show one to you. However, we will mail them to individuals who send us a self-addressed, stamped envelope for each flyer. Write the name of the flyer you are requesting on the outside of the return envelope to make things easier for Traci, okay? And be patient—this Penumbra is appearing in the March books, but the flyers will be shipped in two groups, in March and April. Order them all at once if you want 'em, though. Traci will hold your return envelopes until they're ready.

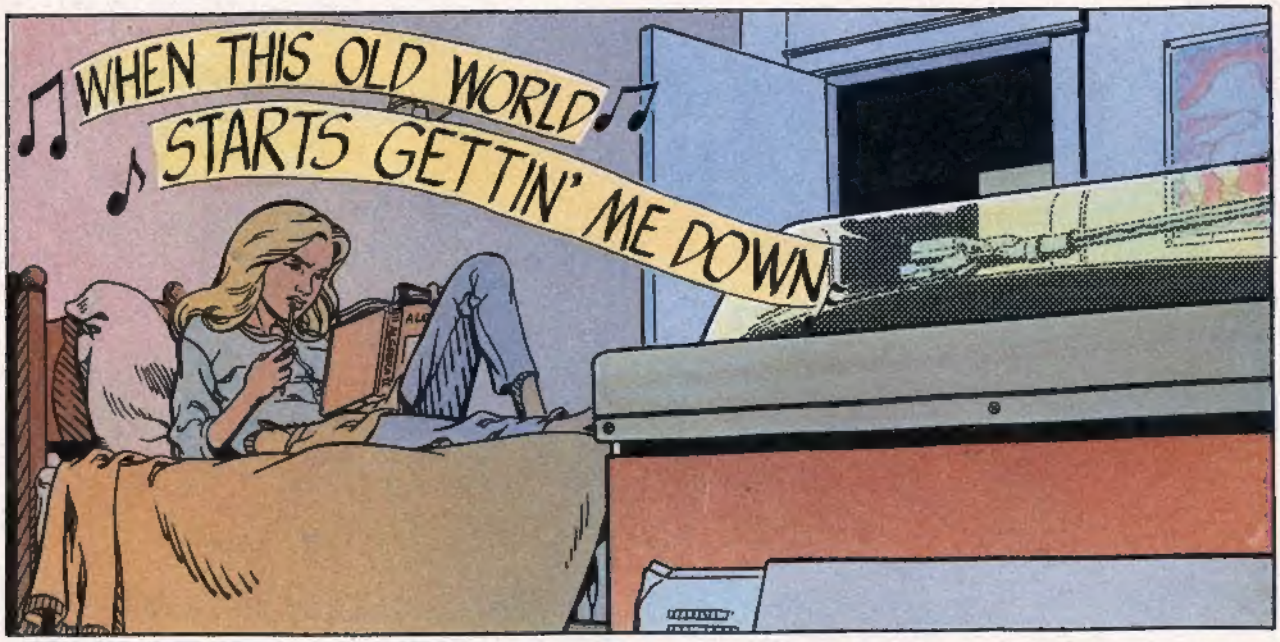
ECLIPSE EXTRA!: For plot synopses, shipping dates and cover reproductions on a month-by-month basis, check out the **Eclipse Extra!**, which will continue as always to be available free from your retailer. If your store does not carry this full-colour four-page flyer, enlist a bunch of your friends and put in a petition-type request. The **Extra!**, in conjunction with the **On the Racks** monthly checklist on this very page, will keep you up-to-date on what to look for in your local store.

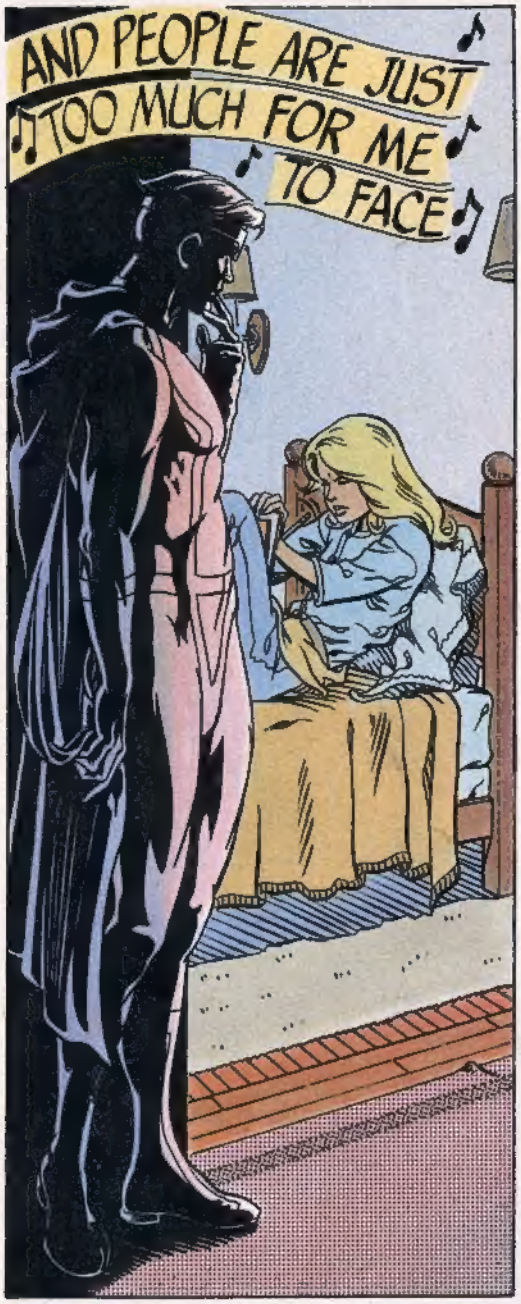
Once again, thanks for your advice, readers. We appreciate the help.

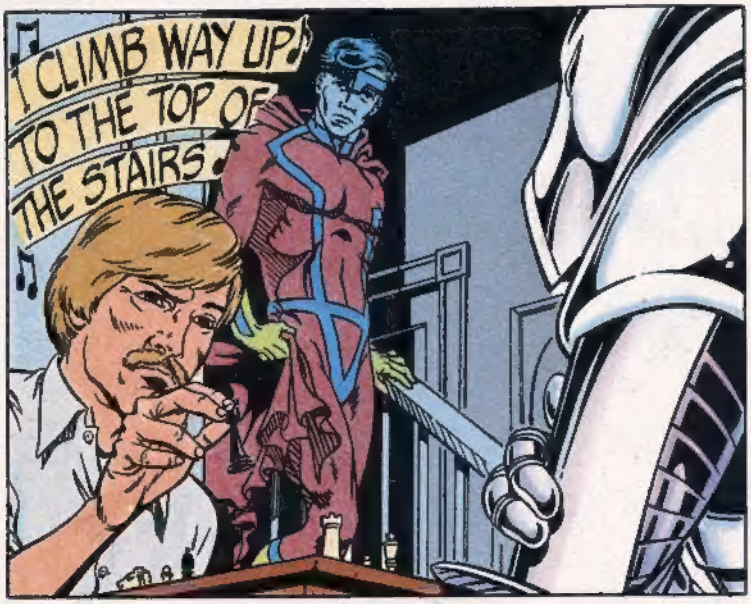
Gee, that took so much space i won't have room to tell you about our new, larger offices! Next time, i promise!

catherine yronwode

THE NEW WAVE™ no. 13, March 1987. Published monthly by Eclipse Comics, P.O. Box 1099, Forestville, CA 95436. Catherine Yronwode, Editor-in-Chief. Dean Mullaney, Publisher. Sean Deming, Editor. The New Wave, Tachyon, Polestar, Megabyte, Avalon, Impulse, Dot, and all other characters herein TM Eclipse Enterprises, Inc. Story ©1987 Mindy Newell. Art ©1987 Eric Schanower and Sam de la Rosa. Cover art ©1987 John K. Snyder III. All other material ©1987 Eclipse Enterprises, Inc. All rights reserved. The stories, characters and events in this magazine are fictional. Film by SM Graphics.


WHEN THIS OLD WORLD
STARTS GETTIN' ME DOWN


AND PEOPLE ARE JUST
TOO MUCH FOR ME
TO FACE

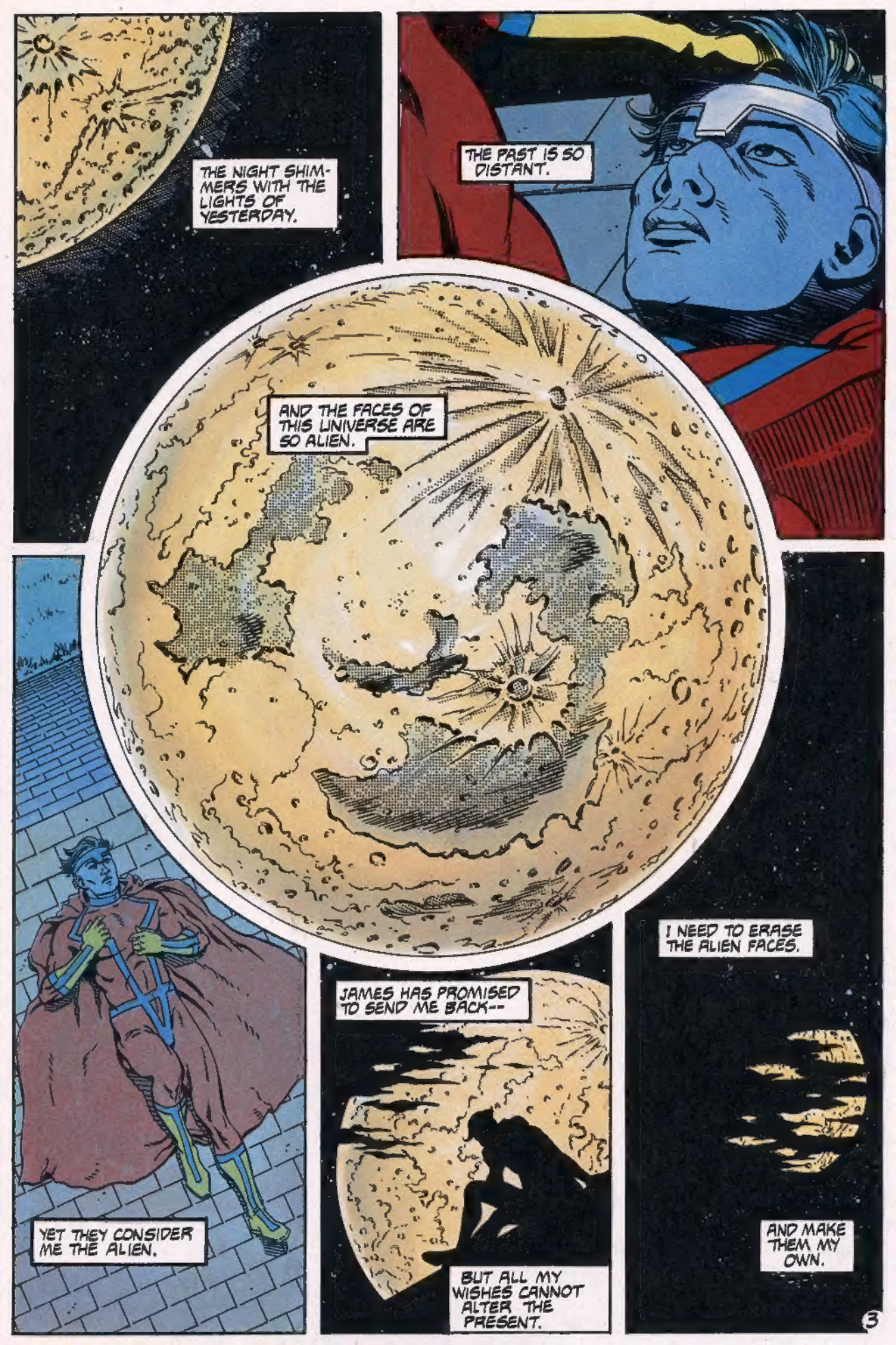

I CLIMB WAY UP
TO THE TOP OF
THE STAIRS

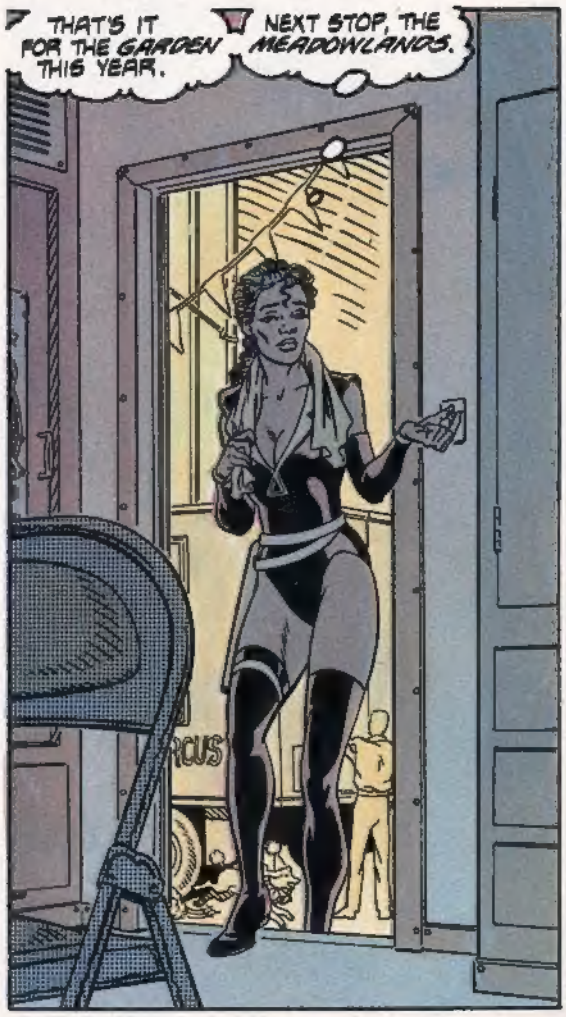
AND ALL MY CARES
JUST DRIFT RIGHT
INTO SPACE

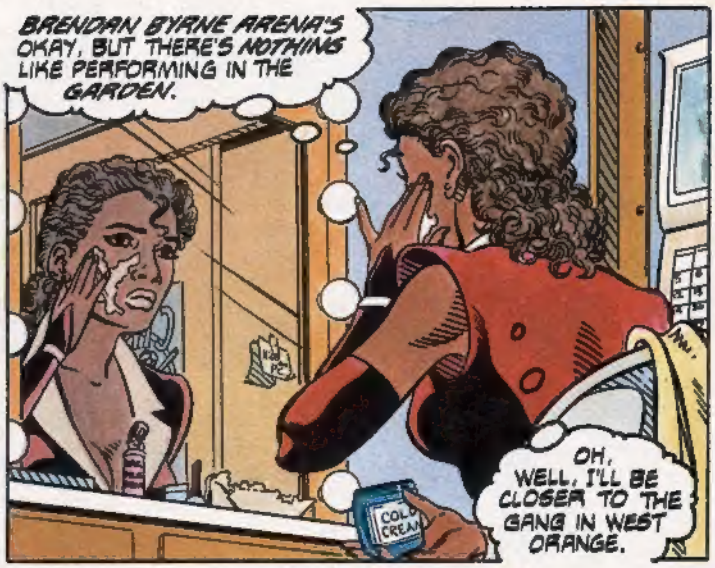
"UP ON THE ROOF"

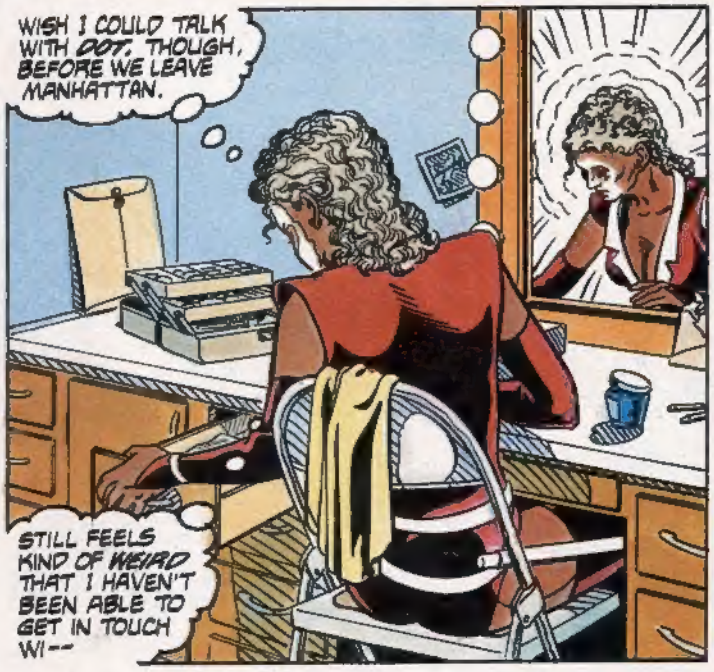
STORY: MINDY NEWELL
PENCILS: ERIC SHANOWER
*INKS: SAM DE LA ROSA
EDITOR-IN-CHIEF: CAT YRONWODE
COLORS: SAM PARSONS
LETTERS: CARRIE SPIEGLE
EDITOR: SEAN DEMING

*ASSISTED BY MIKE DEGIANDRO


THE NIGHT SHIMMERS WITH THE LIGHTS OF YESTERDAY.
THE PAST IS SO DISTANT.
AND THE FACES OF THIS UNIVERSE ARE SO ALIEN.
YET THEY CONSIDER ME THE ALIEN.
JAMES HAS PROMISED TO SEND ME BACK--
BUT ALL MY WISHES CANNOT ALTER THE PRESENT.
I NEED TO ERASE THE ALIEN FACES.
AND MAKE THEM MY OWN.


THAT'S IT FOR THE GARDEN THIS YEAR.
NEXT STOP, THE MEADOWLANDS.


BRENDAN BYRNE ARENA'S OKAY, BUT THERE'S NOTHING LIKE PERFORMING IN THE GARDEN.
COLD CREAM
OH, WELL, I'LL BE CLOSER TO THE GANG IN WEST ORANGE.


WISH I COULD TALK WITH DOT, THOUGH, BEFORE WE LEAVE MANHATTAN.
STILL FEELS KIND OF WEIRD THAT I HAVEN'T BEEN ABLE TO GET IN TOUCH W/--

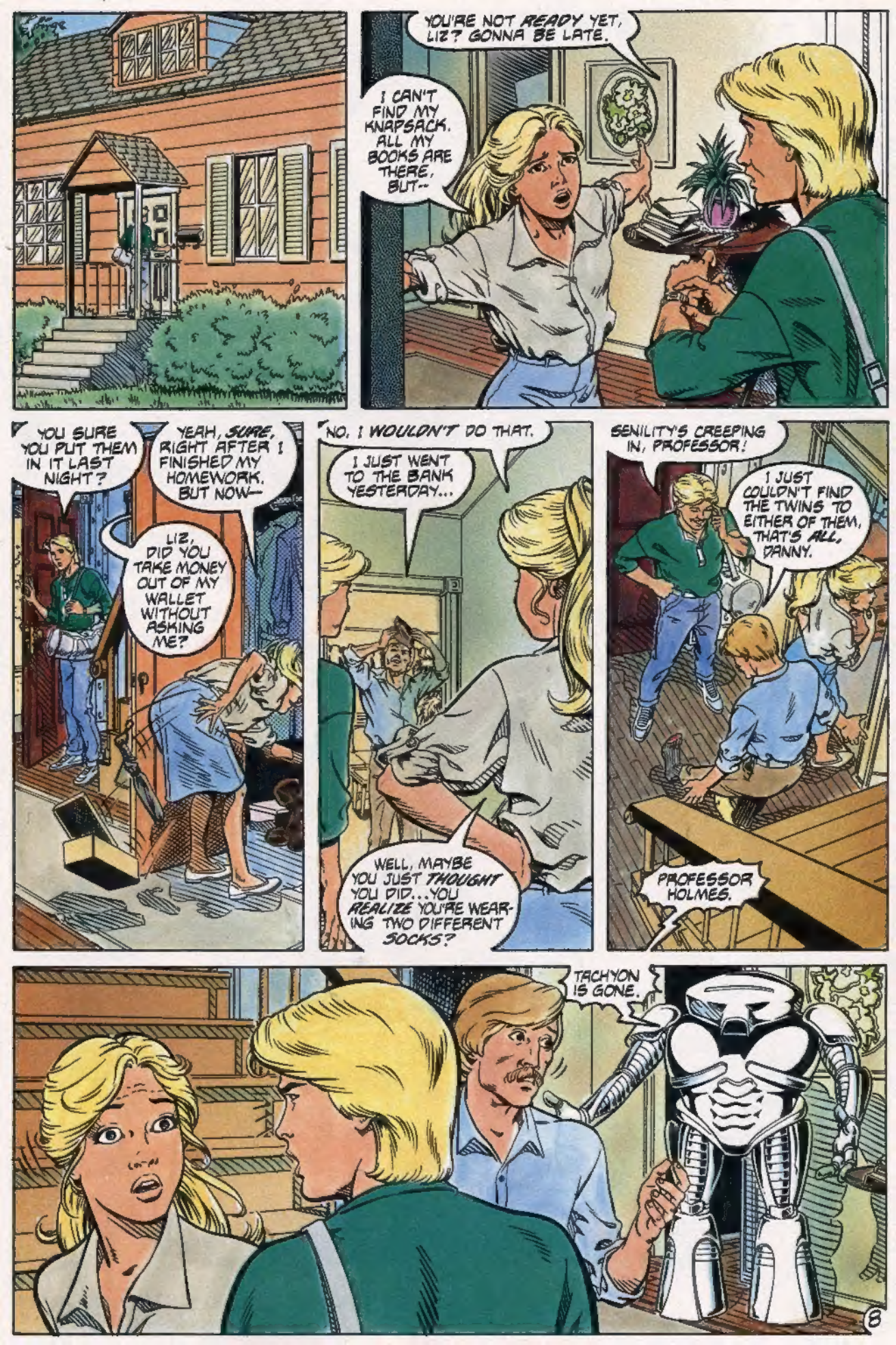
BEAUTY IS IN THE EYES OF THE BEHOLDER, POLESTAR...

...WHAT DO YOU SEE, HMM?
YOU!

CHANGE ME BACK, CRONE. OR--!!
YOU'LL DO NOTHING, POLESTAR.
LOOK AT YOURSELF.
YOU'RE ANCIENT... DECREPIT... OLD.
REBELLIOUS DEMANDS BELONG TO THE YOUNG AND STRONG, POLESTAR.
YOU CANNOT FIGHT.
Nail Polish Remover
4.5 OZ (mL)
AAAGGH! YOU BITCH!
BROKE HER CONCENTRATION, THANK GOD... GOTTA GET OUTTA HERE... WARN THE OTHERS...
...DAMN... THEY MUST HAVE ALREADY GOTTEN TO DOT...
5

"WHERE IS DOT, SAM?"
HOW THE HELL SHOULD I KNOW?
SHE DOESN'T WORK FOR ME ANYMORE, REMEMBER?
HEY! YOU COULD ASK FIRST, Y'KNOW.
THIS IS MY DINNER, AND I DIDN'T HAVE LUNCH.
HAVE SOME SODA, WHY DONCHA?
CLIFFORD PASTERNAK IS VERY ANNOYED, SAM. JAMES HOLMES HAS PROPERTY OF HIS THAT HE WANTS RETURNED.
SAID PROPERTY IS ONE EXTRATERRESTRIAL, LIVING.
I DON'T GET IT. WHO'RE YOU AFTER?
THIS HOLMES FELLOW OR DOT?
I DIDN'T KNOW PASTERNAK WAS IN THE SKIN-PEDDLING BUSINESS.
THIS ET ESCAPED FROM THE SALSATELLITE WITH THE AID OF DOT.
SO? WHY TAKE IT UP WITH ME?
6

"BOTH".
JAMES.
WAKE UP. I WISH TO SAY GOOD-BYE.
eh?
I AM LEAVING.
I MUST GO OUT AMONG THE PEOPLE.
eh?... tachyon?... somethin' wrong?...
I HAVE BORROWED ELIZABETH'S KNAPSACK, AND SOME OF YOUR CLOTHES.
I HAVE ALSO TAKEN SOME MONEY.
...TAKE IT EASY, TACK...
YOUR CLOTHES DO NOT FIT ME WELL. I WILL NEED TO BUY SOME MORE OF MY OWN. AND I WILL NEED FOOD.
...YES, YOU DO THA'... DISCUSS IT OVE' BREA'FAS'...
I WILL RETURN THE MONEY, WITH INTEREST.
...YES... INTERESTIN'... VER' INTERESTIN'...
GOOD-BYE.


YOU'RE NOT READY YET, LIZ? GONNA BE LATE.
I CAN'T FIND MY KNAPSACK. ALL MY BOOKS ARE THERE, BUT--
YOU SURE YOU PUT THEM IN IT LAST NIGHT?
YEAH, SURE, RIGHT AFTER I FINISHED MY HOMEWORK. BUT NOW--
LIZ, DID YOU TAKE MONEY OUT OF MY WALLET WITHOUT ASKING ME?
NO. I WOULDN'T DO THAT.
I JUST WENT TO THE BANK YESTERDAY...
WELL, MAYBE YOU JUST THOUGHT YOU DID...YOU REALIZE YOU'RE WEARING TWO DIFFERENT SOCKS?
SENILITY'S CREEPING IN, PROFESSOR!
I JUST COULDN'T FIND THE TWINS TO EITHER OF THEM, THAT'S ALL, DANNY.
PROFESSOR HOLMES.
TACHYON IS GONE.
8

FISHMAN
B. Dal

RAYNE
C-CAN I H-HELP YOU, SIR?
THANK YOU, I WISH TO BUY A PAIR OF SNEAKERS.
W-WHAT IS IT?
SOMEBODY CALL THE POLICE.
UN-UNUSUALLY L-LARGE FEET.
YOU DO NOT HAVE MY SIZE?
OH, NO, NO! I-I'M SURE WE C-CAN HELP YOU.
...YES, RIGHT AWAY ...740 FIFTH AVENUE... HURRY!
THESE ARE VERY COMFORTABLE.
TH-THANK YOU, S-SIR.

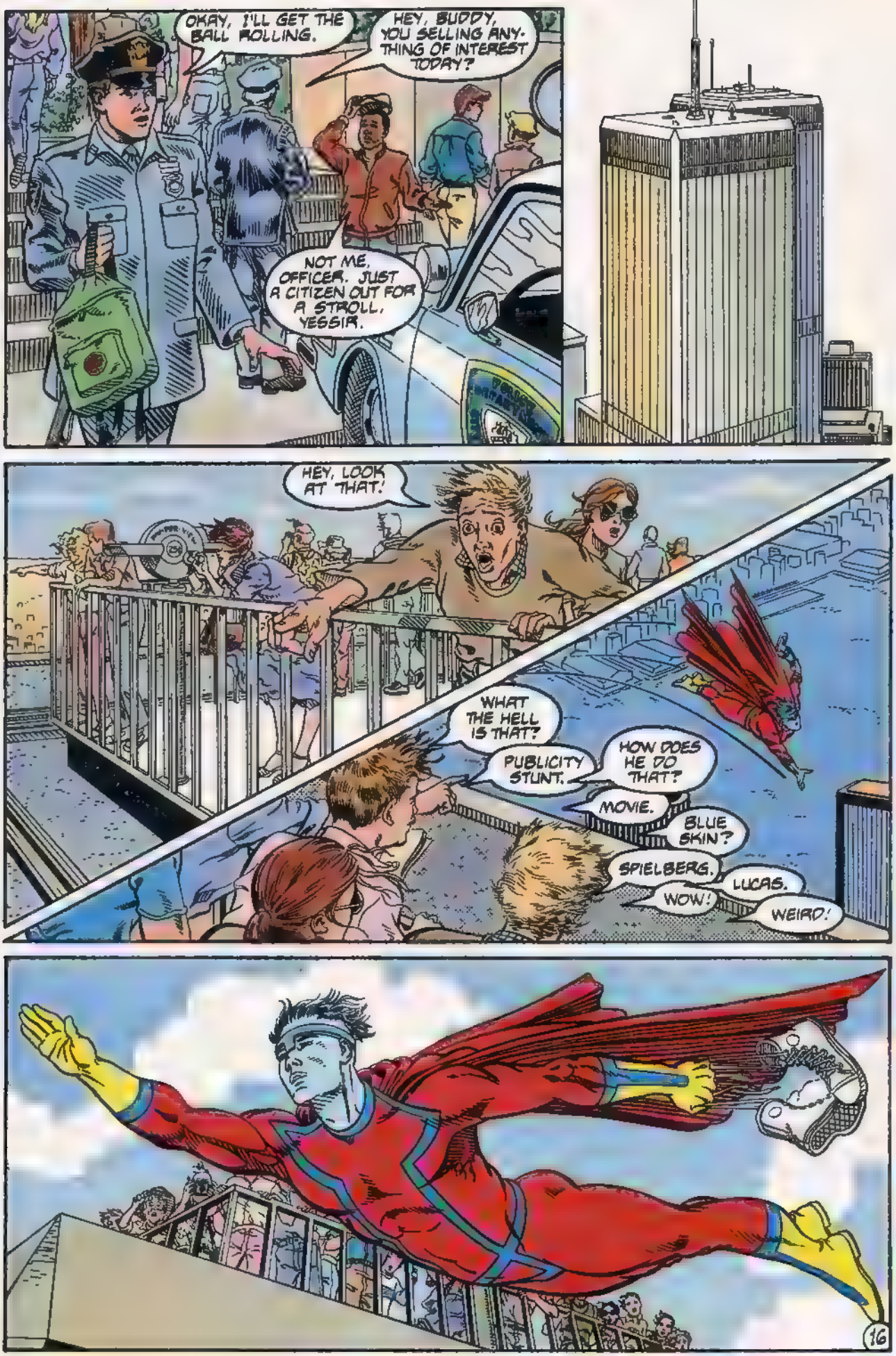
XME
BIG SHOE SALE
POLICE
--AND THEN HE LEFT.
WHICH WAY DID HE GO?
UPTOWN.
NO, HE DIDN'T. DOWN-TOWN.
YOU'RE BOTH WRONG. HE FLEW AWAY.
OKAY, FOLKS, WE'LL TAKE CARE OF THIS.
WHAT ARE YOU GOING TO DO? THAT THING COULD BE DANGER-OUS!
DID HE PAY FOR HIS SNEAKERS?
YES, BUT--
SO WHAT CRIME ARE YOU REPORTING?
WHY-- UH-- I MEAN...
OKAY, MAC. LET US KNOW IF YOU SEE HIM AGAIN.
SO WHADDYA WANNA DO, JIMMY? YOU'RE NOT SERIOUSLY CON-SIDERING PUTTING AN APB OUT ON THIS GUY, ARE YA?
NOT ME. IF HEADQUARTERS WANTS TO, THAT'S THEIR BUSINESS.
POLICE
MN PCT
SHEESH. BLUE-SKINNED GIANTS. WHATEVER HAPPENED TO LITTLE GREEN MEN?

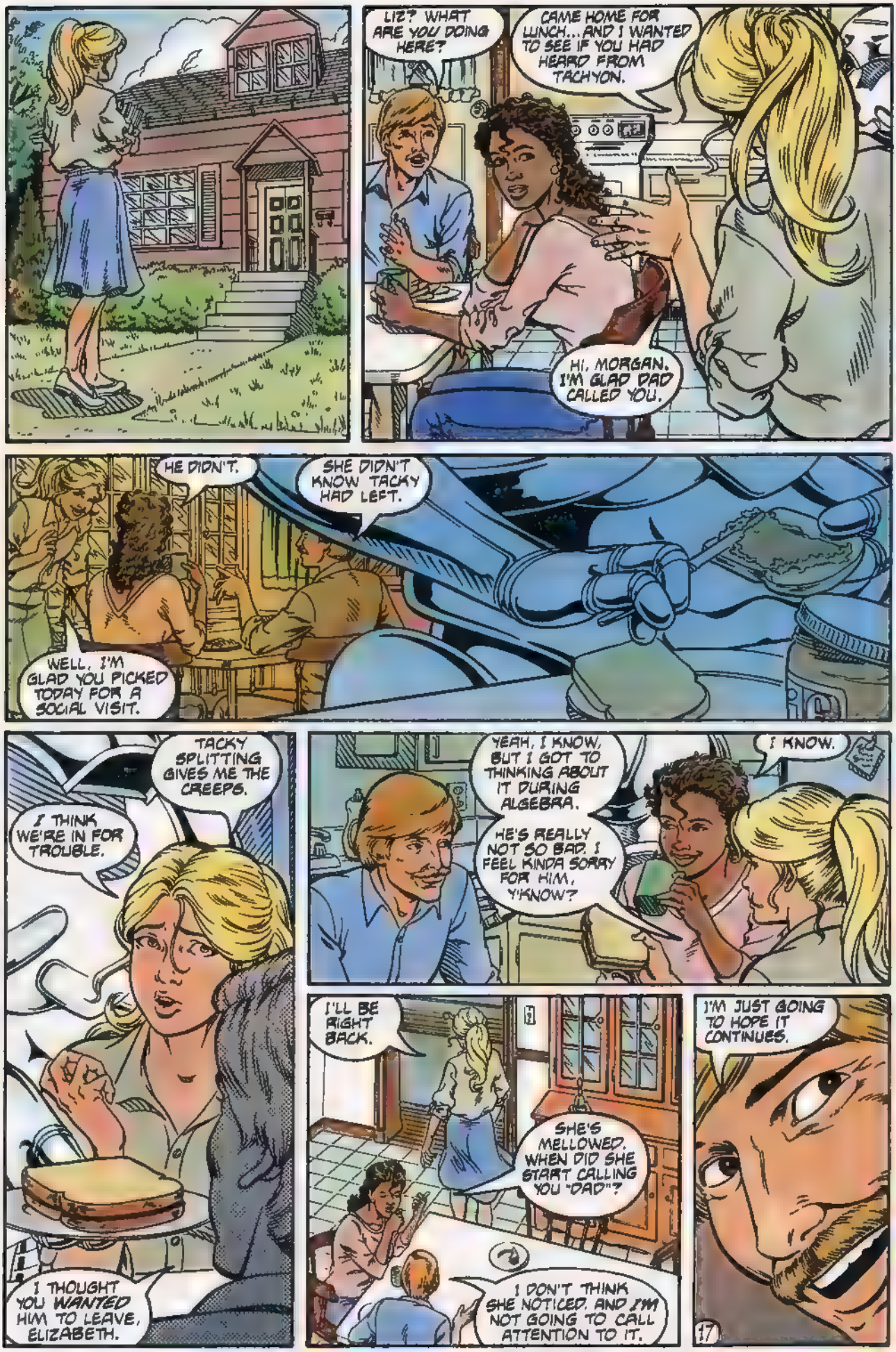
OOOO, SUGAH, YOU MAKIN' MY DAY.
GOT A NICKEL, GOT A DIME, WHAT YOU WANT?
HEY, BABY, I GOT SOMETHING MAKE YA FEEL REE-AL GOOD.
CRACK, CRACK, GOT SOME CRACK.
THOSE CHILDREN SEEM TO BE ELIZABETH'S PEERS.
EXCUSE ME, BUT AREN'T YOU CHILDREN SUPPOSED TO BE IN SCHOOL?
HUH?... OH, UH, YEAH, YEAH—
C'MON, ANN! HURRY UP! WE'RE LATE FOR CLASS!
YOU GOT A PROBLEM, JACK?
WHY WERE YOU SELLING TO THEM?
HEY, MY MAN, THIS IS, AMERICA—
HEY, BUT I CAN SEE YOU AIN'T FROM AROUND HERE. RIGHT?
SO LEMME CLUE YOU IN, JACK.
I'M WHAT YOU CALL A *FREE ENTER-PRISER*. MEANING, I LET YOU TRY SOME, NO CHARGE, AND THEN WE DO A LI'L ENTERPRISE.
GOT IT, JACK?

I THINK SO.
GREAT, GREAT, C'MERE, DON'T WANT TO CALL ATTENTION TO US NOW, DO WE?
THAT'S FINE AND DIVINE, MY MAN.
NEED A LIGHT, DUDE?
THIS IS WHAT IS CALLED CRACK?
SURE, SURE, I WOULDN'T PULL A FAST ONE ON YOU, JACK, GO AHEAD!
CRRACCCKK
YOU GONNA BE SORRY, JACK.

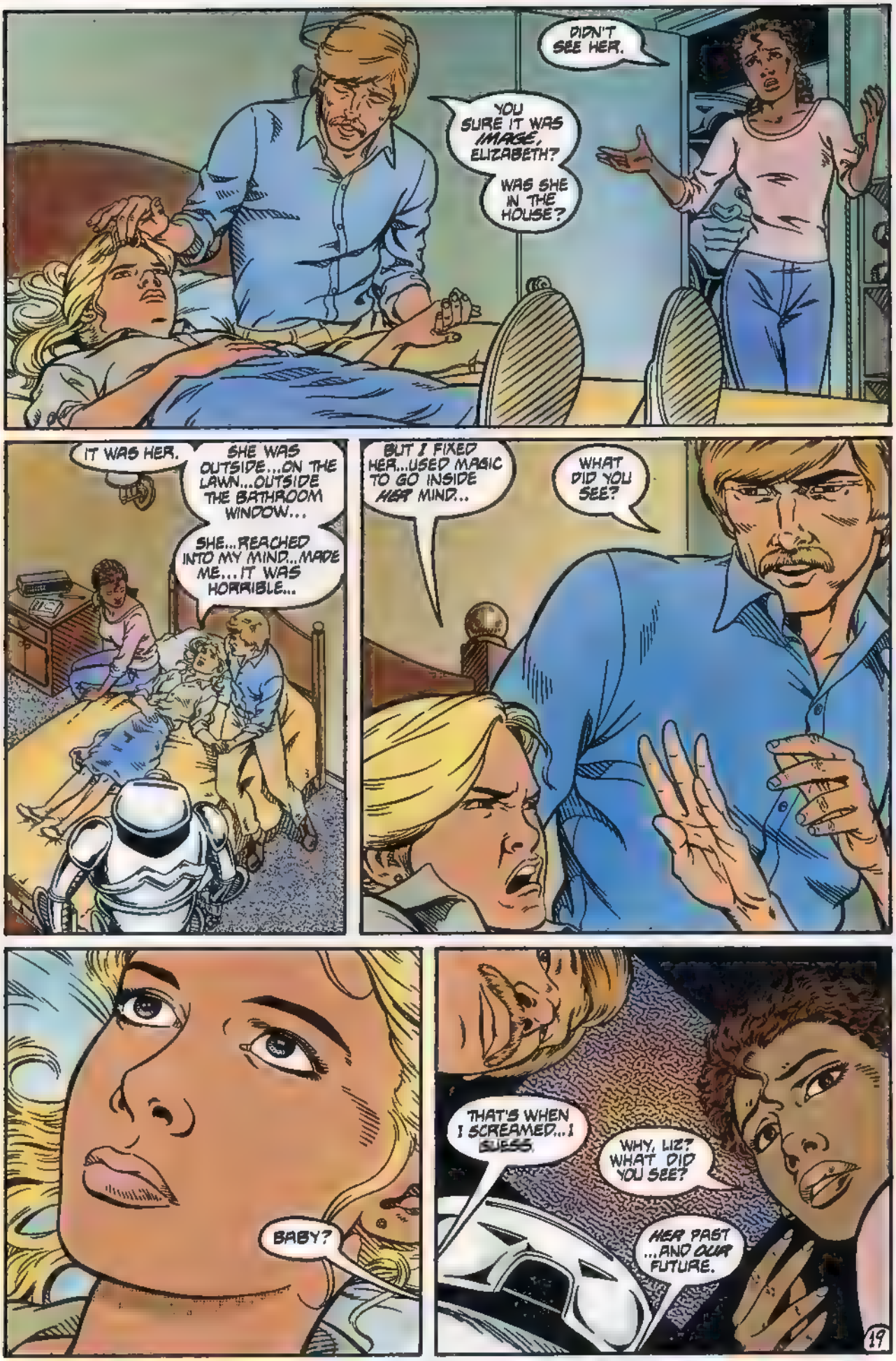
REAL SORRY!
WHAT KIND OF JIVE TURKEY ACTION IS THIS?
YOU MAY BE WEARING A FLAK-JACKET, DUDE, BUT—
NO.
YOU WILL NOT SELL YOUR VILE MERCHANDISE TO ME...
...OR TO ANYONE ELSE!
OMIGOD! SOMEBODY... GET THE POLICE! WHERE ARE THE POLICE?
AAAAAHH

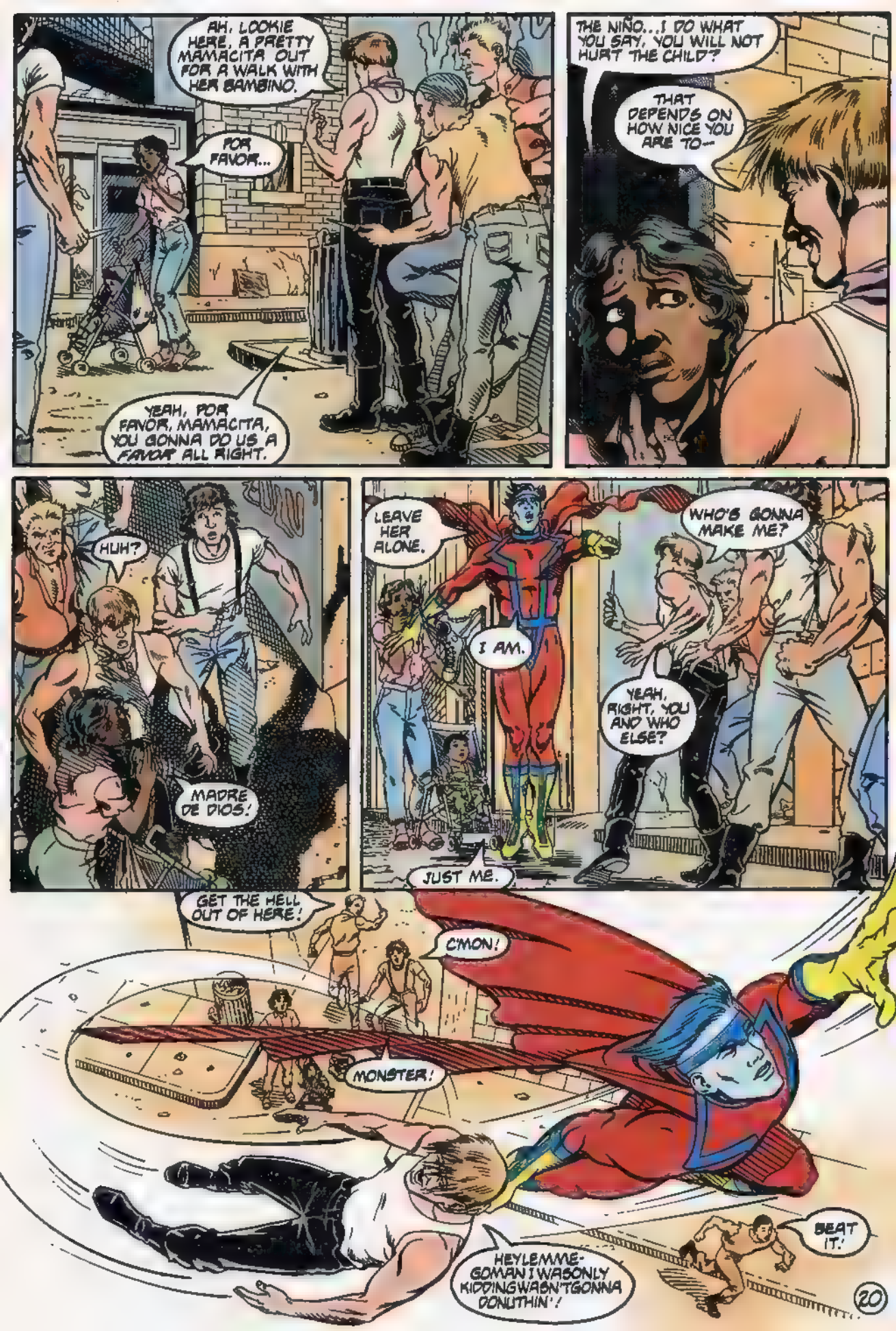
GET BACK!
GET AWAY!
WHAT IS IT?
HE WAS AN EVIL MAN.
DID YOU SEE?
C'MON, LET'S GO.
BACK TO THE OFFICE.
WHY NOT?
DID THE RIGHT THING.
BAD AS THEY ARE.
DESERVED WORSE.
HERO.
POLICE.
COPS.
WEEE-WAAA-WEEEE-WAAAA
OKAY, LET US THROUGH. WHAT'S GOING ON? LOOK OUT, LADY...
YOU DO NOT UNDERSTAND.
LOOK...HE'S FLYING!
COPS'LL TAKE CARE OF THIS.
GOTTA BE A TRICK.
T.V.
JE-SUSSS. WILL YA LOOK AT THAT!
I'LL BRING HIM DOWN-
HOLD IT, SUSAN! WE DON'T KNOW WHAT HAPPENED HERE.
ANYWAY, HE'S OUT OF RANGE.
THAT THING WAS WEARING IT, OFFICER.
WEST ORANGE HIGH-SCHOOL, HUH ...NAME INSIDE SAYS THIS BELONGS TO AN ELIZABETH LANE.
15


OKAY, I'LL GET THE BALL ROLLING.
HEY, BUDDY, YOU SELLING ANY-THING OF INTEREST TODAY?
NOT ME, OFFICER. JUST A CITIZEN OUT FOR A STROLL, YESSIR.
HEY, LOOK AT THAT!
WHAT THE HELL IS THAT?
PUBLICITY STUNT.
HOW DOES HE DO THAT?
MOVIE.
BLUE SKIN?
SPIELBERG.
LUCAS.
WOW!
WEIRD!

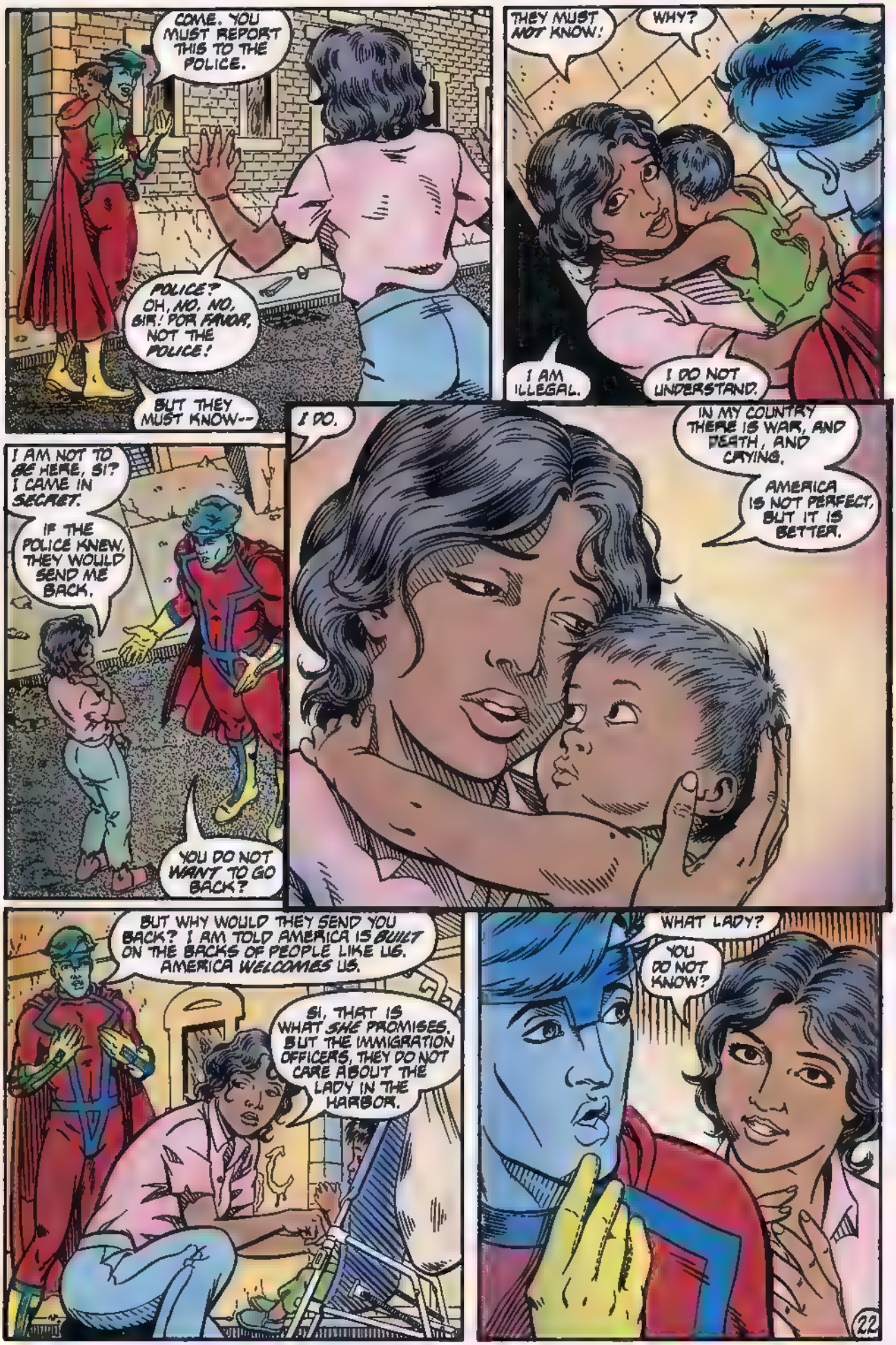

LIZ? WHAT ARE YOU DOING HERE?
CAME HOME FOR LUNCH... AND I WANTED TO SEE IF YOU HAD HEARD FROM TACHYON.
HI, MORGAN. I'M GLAD DAD CALLED YOU.
HE DIDN'T.
SHE DIDN'T KNOW TACKY HAD LEFT.
WELL, I'M GLAD YOU PICKED TODAY FOR A SOCIAL VISIT.
TACKY SPLITTING GIVES ME THE CREEPS.
I THINK WE'RE IN FOR TROUBLE.
I THOUGHT YOU WANTED HIM TO LEAVE, ELIZABETH.
YEAH, I KNOW, BUT I GOT TO THINKING ABOUT IT DURING ALGEBRA.
I KNOW.
HE'S REALLY NOT SO BAD. I FEEL KINDA SORRY FOR HIM, Y'KNOW?
I'LL BE RIGHT BACK.
SHE'S MELLOWED. WHEN DID SHE START CALLING YOU "DAD"?
I DON'T THINK SHE NOTICED. AND I'M NOT GOING TO CALL ATTENTION TO IT.
I'M JUST GOING TO HOPE IT CONTINUES.
17

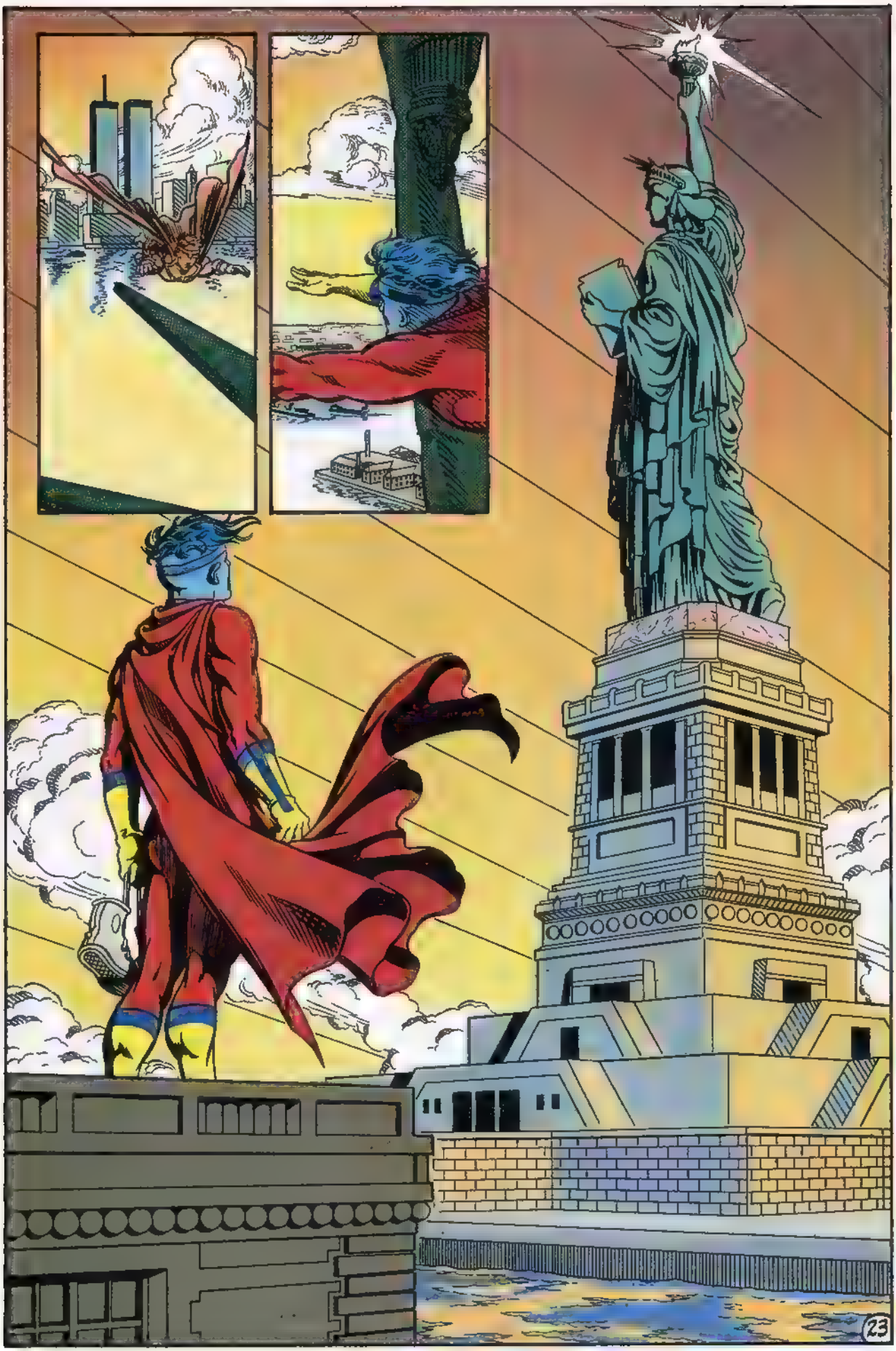
DO YOU NOT THINK WE SHOULD TELL ELIZABETH-AVALON WHY POLE-STAR-MORGAN IS HERE, JAMES?
I DON'T KNOW.
I KEEP THINKING I SHOULD PROTECT ELIZA—
HUH-UNH-- HUH--HUH HUNUH—
BABY!...BABY, IT'S DADDY... WHAT IS IT?...
D-DADDY? ...HORRIBLE... IT WAS HORRIBLE... IMAGE...
THAT LITTLE BI— C'MON, 'BYTE!
YOU PICKING ANYTHING OR ANYBODY UP ON YOUR SENSORS, 'BYTE?
IF IT WAS IMAGE, SHE IS GONE NOW.
?
DAMN. HOW'D SHE GET IN THE HOUSE IN THE FIRST PLACE?
18

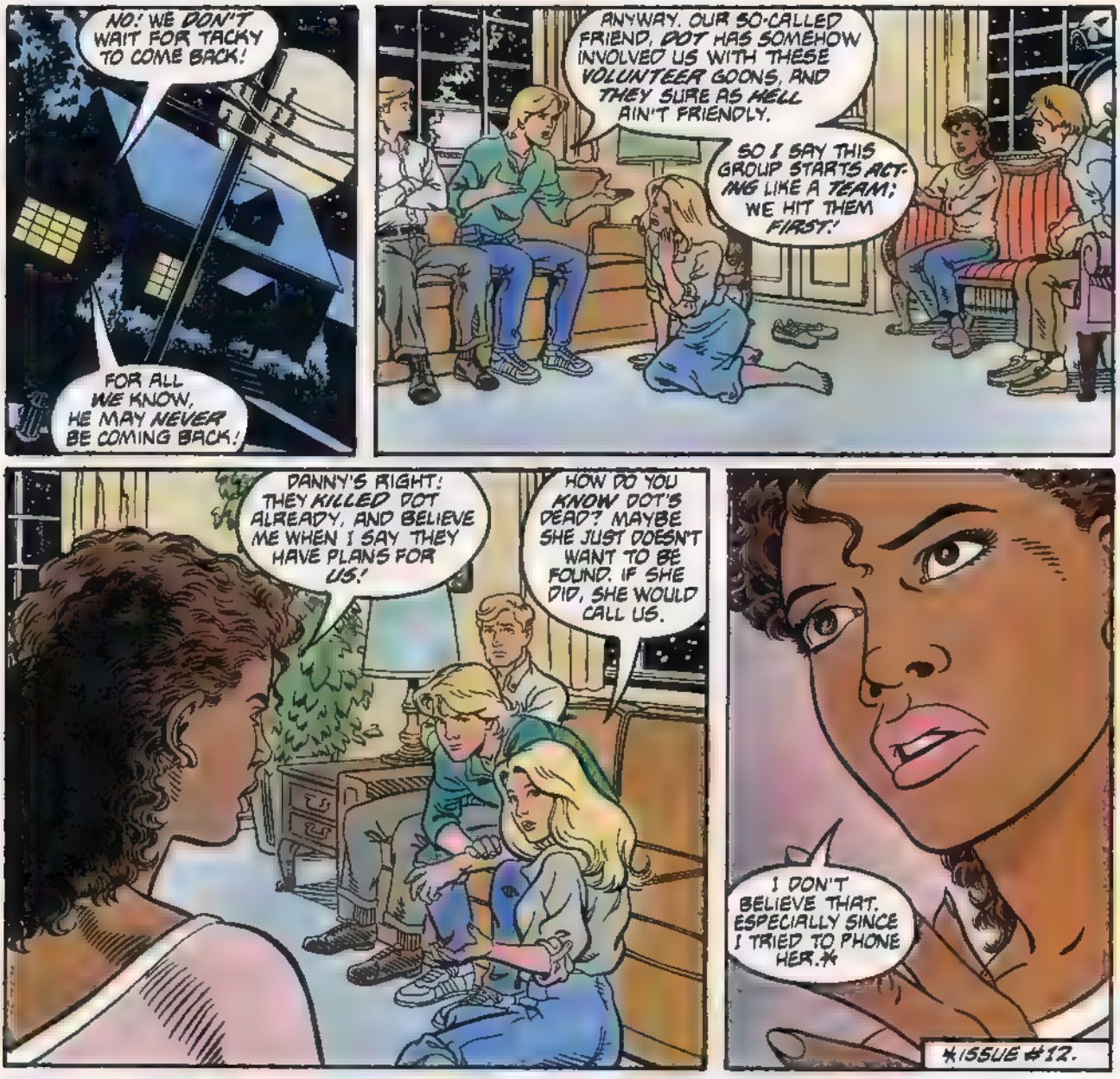

DIDN'T SEE HER.
YOU SURE IT WAS IMAGE, ELIZABETH?
WAS SHE IN THE HOUSE?
IT WAS HER.
SHE WAS OUTSIDE...ON THE LAWN...OUTSIDE THE BATHROOM WINDOW...
SHE...REACHED INTO MY MIND...MADE ME...IT WAS HORRIBLE...
BUT I FIXED HER...USED MAGIC TO GO INSIDE HER MIND...
WHAT DID YOU SEE?
BABY?
THAT'S WHEN I SCREAMED...I GUESS.
WHY, LIZ? WHAT DID YOU SEE?
HER PAST ...AND OUR FUTURE.


AH, LOOKIE HERE, A PRETTY MAMACITA OUT FOR A WALK WITH HER BAMBINO.
POR FAVOR...
YEAH, POR FAVOR, MAMACITA, YOU GONNA DO US A FAVOR ALL RIGHT.
THE NIÑO...I DO WHAT YOU SAY, YOU WILL NOT HURT THE CHILD?
THAT DEPENDS ON HOW NICE YOU ARE TO--
HUH?
MADRE DE DIOS!
LEAVE HER ALONE.
I AM.
JUST ME.
WHO'S GONNA MAKE ME?
YEAH, RIGHT, YOU AND WHO ELSE?
GET THE HELL OUT OF HERE!
C'MON!
MONSTER!
HEYLEMME-GOMANIWASONLY KIDDINGWASN'TGONNA DONUTHIN'!
BEAT IT!

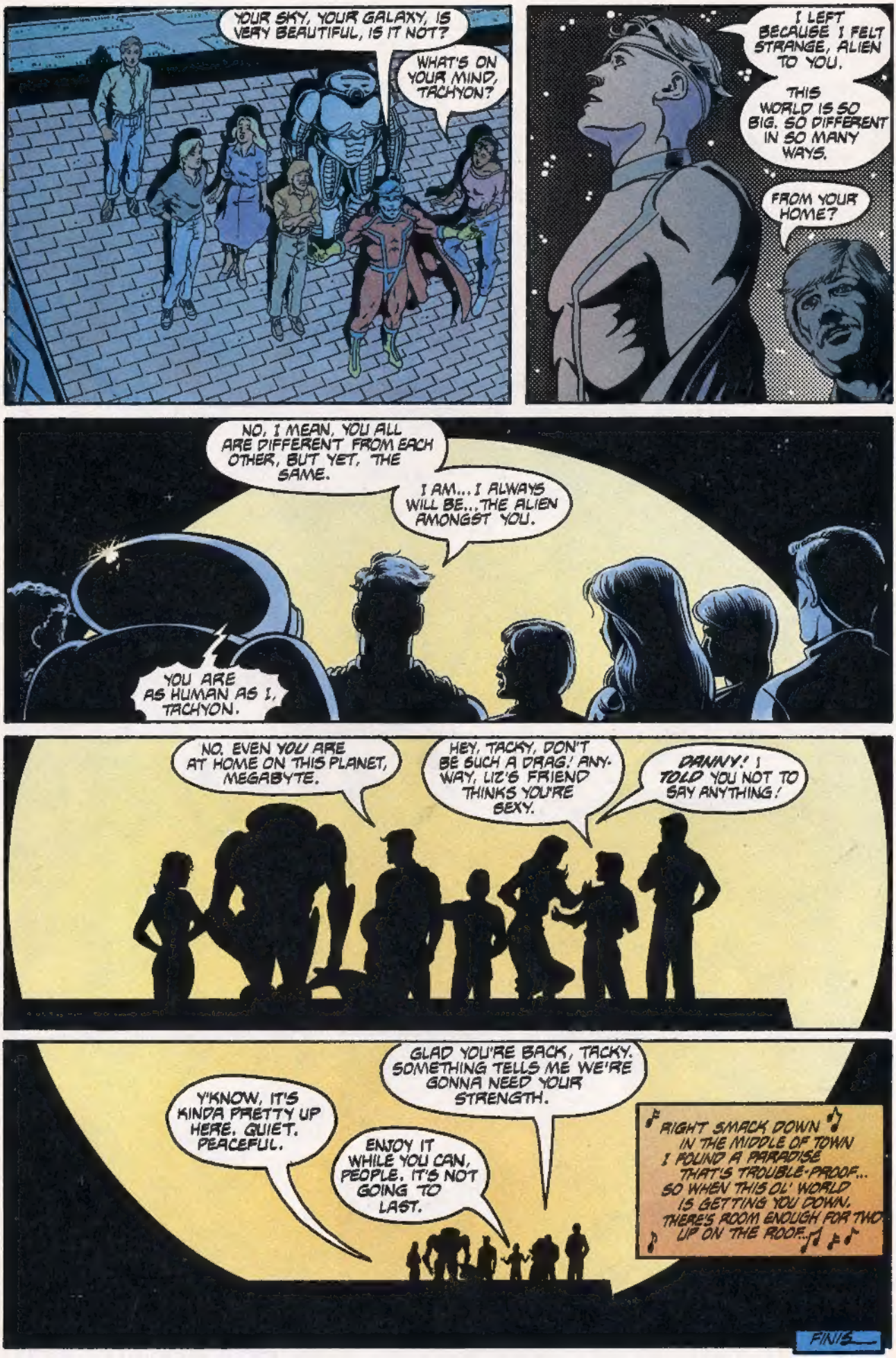
LET YOU GO? ALL RIGHT--
AIYEEEEE
AIYEEEEE!
OHGODOHGOD-OHGOD I'M SORRY-I'M SORRY I'LL BE-GOODOHGOD-OHGOD.
HE WILL NOT BOTHER YOU AGAIN.
GRACIAS, MUCHAS, GRACIAS, HOW CAN I THANK YOU ENOUGH? I WILL LIGHT A CANDLE FOR YOU!
A CANDLE? I DO NOT UNDER-STAND.
YOU ARE NOT A CATHOLIC, SI? AND NOT FROM HERE, I THINK.
I, TOO, AM NEW HERE.
WHERE ARE YOU FROM?
NICARAUGA. AND YOU?
NOT THERE.

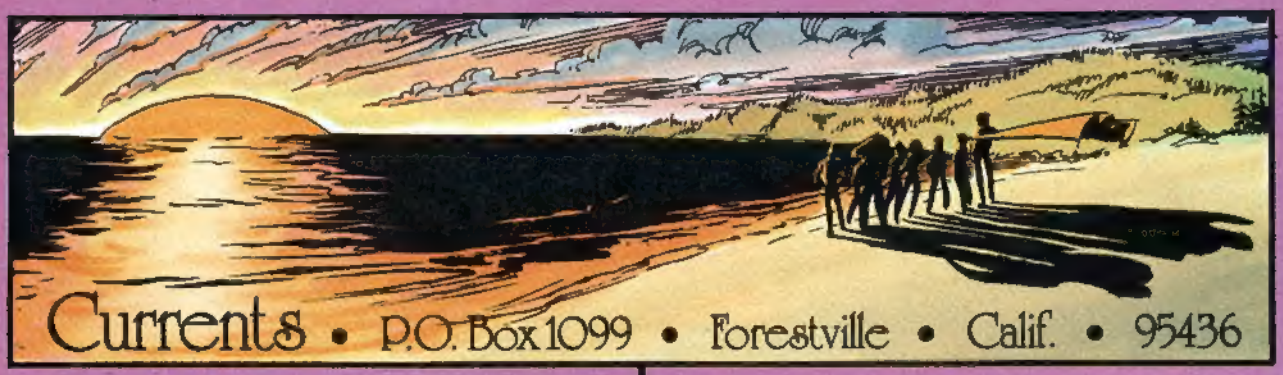

COME. YOU MUST REPORT THIS TO THE POLICE.
POLICE? OH, NO, NO, SIR! POR FAVOR, NOT THE POLICE!
BUT THEY MUST KNOW--
THEY MUST NOT KNOW!
WHY?
I AM ILLEGAL.
I DO NOT UNDERSTAND.
I AM NOT TO BE HERE, SI? I CAME IN SECRET.
IF THE POLICE KNEW, THEY WOULD SEND ME BACK.
YOU DO NOT WANT TO GO BACK?
I DO.
IN MY COUNTRY THERE IS WAR, AND DEATH, AND CRYING.
AMERICA IS NOT PERFECT, BUT IT IS BETTER.
BUT WHY WOULD THEY SEND YOU BACK? I AM TOLD AMERICA IS BUILT ON THE BACKS OF PEOPLE LIKE US. AMERICA WELCOMES US.
SI, THAT IS WHAT SHE PROMISES. BUT THE IMMIGRATION OFFICERS, THEY DO NOT CARE ABOUT THE LADY IN THE HARBOR.
WHAT LADY?
YOU DO NOT KNOW?
22




NO! WE DON'T WAIT FOR TACKY TO COME BACK!
FOR ALL WE KNOW, HE MAY NEVER BE COMING BACK!
ANYWAY, OUR SO-CALLED FRIEND, DOT HAS SOMEHOW INVOLVED US WITH THESE VOLUNTEER GOONS, AND THEY SURE AS HELL AIN'T FRIENDLY.
SO I SAY THIS GROUP STARTS ACTING LIKE A TEAM; WE HIT THEM FIRST!
DANNY'S RIGHT! THEY KILLED DOT ALREADY, AND BELIEVE ME WHEN I SAY THEY HAVE PLANS FOR US!
HOW DO YOU KNOW DOT'S DEAD? MAYBE SHE JUST DOESN'T WANT TO BE FOUND. IF SHE DID, SHE WOULD CALL US.
I DON'T BELIEVE THAT. ESPECIALLY SINCE I TRIED TO PHONE HER.*
*ISSUE #12.
I THINK YOU'RE WRONG, MORGAN. AND I KNOW WHAT DOT WOULD DO IF THE SHOE WERE ON HER FOOT.
SO WHAT DO WE DO?
WE'RE GOING TO HAVE TO DO SOMETHING. THE VOLUNTEERS WON'T STOP HARRASSING US UNTIL WE GET THEM OFF DOT'S BACK.
BUT WHERE DO WE START?

I DON'T KNOW WHERE TO FIND THESE VOLUNTEERS.
...OR WHO THEY WORK FOR, OR EVEN IF THEY WORK FOR SOMEBODY.
YOU HEARD DOT THAT DAY.* SHE USED TO WORK WITH THEM, AND WE KNOW SHE WORKED FOR THE GOVERNMENT, SO--
DANIEL, YOU SOUND LIKE A B-MOVIE.
*ISSUE #10.
YEAH, WELL, OUR LIVES ARE BECOMING LIKE ONE.
THE WORLD IS A VERY SCARY PLACE, MR. BARKIN.
I DON'T MIND TELLING YOU THIS IS VERY SCARY TO--
WHERE WERE YOU? WE WERE WORRIED!
YEAH, WE HEARD SOME NEWS REPORTS ABOUT YOU... AT LEAST, YOU'RE THE ONLY BLUE-SKINNED FLYING MAN I KNOW.
WOULD YOU ALL COME WITH ME SOMEWHERE?


YOUR SKY, YOUR GALAXY, IS VERY BEAUTIFUL, IS IT NOT?
WHAT'S ON YOUR MIND, TACHYON?
I LEFT BECAUSE I FELT STRANGE, ALIEN TO YOU.
THIS WORLD IS SO BIG, SO DIFFERENT IN SO MANY WAYS.
FROM YOUR HOME?
NO, I MEAN, YOU ALL ARE DIFFERENT FROM EACH OTHER, BUT YET, THE SAME.
I AM... I ALWAYS WILL BE... THE ALIEN AMONGST YOU.
YOU ARE AS HUMAN AS I, TACHYON.
NO. EVEN YOU ARE AT HOME ON THIS PLANET, MEGABYTE.
HEY, TACKY, DON'T BE SUCH A DRAG! ANYWAY, LIZ'S FRIEND THINKS YOU'RE SEXY.
DANNY! I TOLD YOU NOT TO SAY ANYTHING!
GLAD YOU'RE BACK, TACKY. SOMETHING TELLS ME WE'RE GONNA NEED YOUR STRENGTH.
Y'KNOW, IT'S KINDA PRETTY UP HERE. QUIET. PEACEFUL.
ENJOY IT WHILE YOU CAN, PEOPLE. IT'S NOT GOING TO LAST.
♪ RIGHT SMACK DOWN IN THE MIDDLE OF TOWN I FOUND A PARADISE THAT'S TROUBLE-PROOF... SO WHEN THIS OL' WORLD IS GETTING YOU DOWN, THERE'S ROOM ENOUGH FOR TWO UP ON THE ROOF... ♪
FINIS



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Surf's up and Mindy's taking a well-earned break, so it's up to your editor to handle this month's mail—and to pass along some important NEW WAVE news, too.

The news?

To begin with, this is the last issue of the ***New Wave*** *color comic, but this is not the end of the New Wave. Now, before you begin shouting, "But what about Dot? She's still missing!" let me explain the whats and whys.*

The reason for ending the color series is sales; it certainly isn't quality! In fact, though no book ever gets complete, universal praise because of varying personal taste, the New Wave continues to have a strong and loyal following who have stayed with us from issue #1 because they know what a special group we have. Still, a small, loyal following doesn't bring in the money necessary to continue a series indefinitely. So the time has come to end the color series—for now. But, as I'm sure you readers have noticed, there are still some unresolved storylines: Where is our favorite shrinking lady? Why are the Volunteers harrassing the New Wave?

Blame me. I decided to end the color series here because…

In April, the New Wave will be moving right into their own very special 2-issue mini-series in eye-popping 3-D, ***The New Wave Versus The Volunteers!*** *This mini-series winds up the aforementioned, long-planned storylines in the biggest, most grandiose way Mindy and I could come up with, but it also stands as a complete story for those who may not have read any of our color issues.*

The New Wave have reached a crux in their existence. Dot has disappeared and certain folk are getting tired of waiting for her. All-out action and secret agent-style thrills are in store for the New Wave when they quickly find they're out of their depth and get pushed from pillar to post by forces much larger than themselves.

The New Wave Versus The Volunteers *completes the first phase of the New Wave's lives, from the point they met, to now, when the Wave must make a heroic stand to be free. Whether they succeed or fail, their lives will never be the same again!*

Don't mourn too soon for the New Wave. They are a continuing piece of the Eclipse Universe, and they will return sometime, somehow, somewhere. And if they don't return in a book of their own, then they'll appear in someone else's book. The world's a big place, but unusual things happen and paths do cross. Keep your eyes open, we just may surprise you!

And now to the letters.

Dear Mindy,

Is this mag turning into a "social issue of the month" publication? Now, that may not be a bad idea, depending on how it's handled. What I mean is that it is certainly okay, even desirable, to deal with social matters in a comic book, but if this becomes the main motivating focus then it can become detrimental to the mag as a whole. In the search for a "new" social issue to deal with, the subject matter can become less powerful and also the welfare of the characters themselves (as characters in a continuing series) can be affected for the worse. I couldn't help feeling that #11 was an "all-drugs" issue. I recall no buildup to all of this. It seemed like the decision was made to toss in as many "lessons" as possible.

Now, I don't want you to think that I'm down on #11. It was a good story in many ways. The "lessons" it "taught" are worth learning too. And I may be jumping the gun on this. It's just that I'd rather see a character- or plot-oriented series than an issue-oriented one. If the social issue is the mainstay, the series can become disjointed—"Well, we've dealt with that matter, now let's forget it forever and ever and get on to the next topic." To be fair, if Elizabeth's drug problem is real, it most likely means that you won't be forgetting about it in an issue or two!

So, pardon my idle speculation if I'm barking up the wrong tree. I just thought I'd mention it…

Indeed, #11 made me think about not just drugs but addiction in general. Some people say that we're all addicted to something—it could be drugs, gambling, violence, food, excitement, or whatever. They say that it is the addiction that is harmful, not the thing you are addicted to. I suppose this is true in many ways. If you are addicted to something to the point that it has serious detrimental effects on your life, then you have a problem. An addiction to gambling, say, can ruin a person (and his friends and family) just as surely as drugs can. Still, I guess some addictions are worse than others. It would seem preferable to be addicted to reading comics (to pick a random example) than to, say, be addicted to beating up people.

But is addiction a normal human trait? Do we *need* to be addicted to *something*? Or is it just that the opportunity always exists? Can we only exchange a "bad" addiction for a better one? (A lot of people who quit smoking, for instance, seem to exchange that habit for another one—eating, fidgeting, lollipops, jogging, whatever.)

Does addiction inevitably lead to a fall? We see fallen people all the time and see how their addiction destroyed them, but what of the people who continue to function? Is it only a matter of time for them? Of course, even a functioning addict is imprisoned by his addiction, and I guess that's bad enough!

Yours truly,
"T. M. Maple"

You know, T.M., there's an interesting set of viewpoints to "social topics" in comics, television or any other media. Using comics as the example, if the "topic" is presented in a single issue of a comic, then the comic becomes a special "social commentary issue," but if the same subject is presented over many consecutive issues, it becomes a "dramatic sub-plot." Examples of these include the overpopulation issue of ***Green Lantern, Green Arrow*** *and the treatment of Tony Stark's alcoholism in* ***Iron Man.***

Neither is a more correct version to present the topic, but it does affect how the reader perceives the story.

The New Wave all first met in ***New Wave*** *no. 5, and since then they've been trying to make lives for themselves as friends and, in many cases, roommates. They've all learned they have certain things in common, and where they don't, they've tried to share with the others. Establishing their lives has not been easy, especially with the interruptions they've had; Avalon's mother "invites" her to the Isle of Avalon for an important druidic ritual. Then the Volunteers start busting up Avalon's house and attacking the New Wave for reasons which are not yet very clear.*

In terms of everyday living, it is more likely that the New Wave will have to form opinions about or take actions toward such topics than that they will accidentally bump into super villains while out jogging. But since the focus of this series is on the exceptional powers and abilities of the characters—and the adventures these lead them to—we can't look at these other aspects of their lives every issue. The drug problems of NW #11 and teen-age pregnancy problems of NW #12 are only two of many problems each of us have to face every day. As the New Wave grow, they will face these problems again and again. Presumably they will learn from the experiences of others and avoid such problems themselves… but, then again, they're all only human.

Dear Mindy:

This is the first letter I have ever written to anyone in the comic book field and I'm glad it's to you. I've been a fan of yours for many years now (in fact since you started in comics) and I applaud the stand you've taken. Peter Prommist's letter is actually quite ridiculous. Cursing has become an everyday reality in our society. Just walking through the halls of the college I attend, you can hear people swearing. I look at it this way. Swearing gives you a chance to vent your anger in a way that is undestructive. But as with everything, there are some who carry it too far.

Since I've started writing, people have brought swearing to my attention. Frankly if a story is gonna have any realism, it should have some swearing. I'm not saying to put swears on every page. Only if the situation merits it. The only thing I disagree with you about is when you stated you went overboard with the language. I feel the dialogue in your stories has more realism than most of what I read, and I read about a hundred comics plus three novels a month. Keep it up.

About the only thing I object to in some comics is the way violence is handled. I don't think there is too much, just shown in too much detail. We don't need to see lots of blood to realize exactly what is going on. I wish Hollywood would get that through their heads. If things are left to the readers (or viewers) imaginations, the effect would be considerably greater than showing everything.

As far as people who push their views on others, I think they should be shot (not really, but I don't agree with them). Nobody should be allowed to push their views on anyone else. I've had people tell me that comic books are worthless. It may sound trite, but these worthless stories have done a lot to make me what I am today. Just the fact that issues like these arise in their pages make comics worth reading. And they were my primary influence when I started writing. That was five novels ago. I'm 19 and have been reading comics for the last 11 years, and I'm not planning on stopping.

I'd like to thank you for the chance to speak. As a fellow writer and probably your biggest fan in Connecticut, I hope you don't change a thing about your writing. One last word. I enjoyed reading your views on politics and pornography. I think your daughter has a very interesting mother. And I think you do have a big mouth—except what comes out is worth listening to.

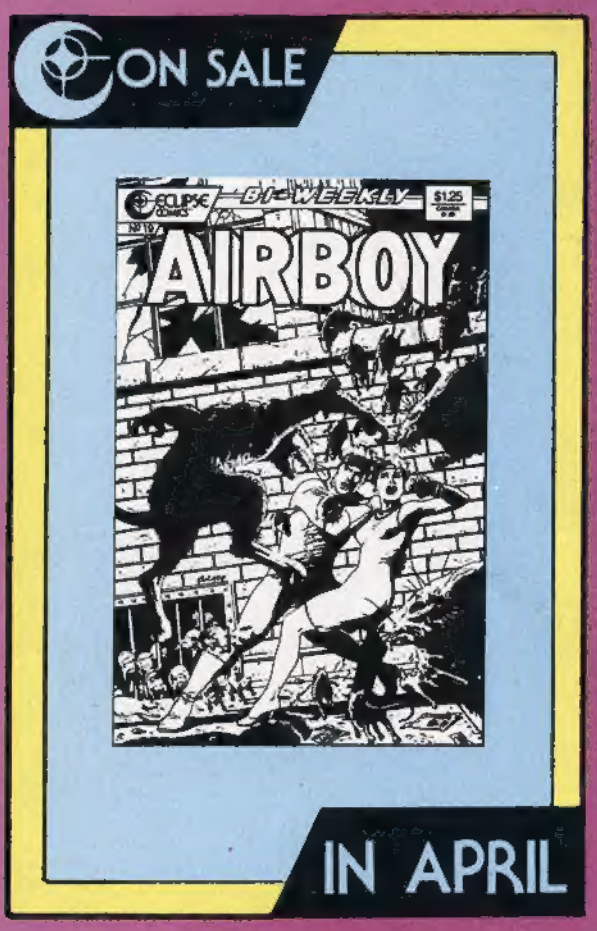
Sincerely Yours
John Hart
7 Stevenson Rd.
South Meriden, Conn. 06450

Thanks for sharing your opinions with us, John. Since I'm answering the letters today, I guess I finally get to air my opinions about swearing in the comics.

I don't like swearing. I'd rather say "Crimminy" (a reverse contraction of "Jimminy Crickets") than any number of more colorful expletives. In fact, when I do swear, Eclipse Production Assistant Maryellen will gasp and put her hand to her mouth... but that's another story. I don't swear because I know there are those who are greatly offended by what many consider the least offensive of words. If I can substitute a meaningless jumble of sounds and spare one person the offense, then it seems to me the world's a little better off.

At the same time, I'm the one who didn't change a single swear word Mindy wrote into her scripts. What I read was very real dialogue for very real characters. I know that whenever the fumets hit the windmill, the curse words start flying also. This is normal for our current American society.

Realistic comics do not all "need" to use swear words. In fact, during the Hayes Code, filmmakers were not allowed to use any swear words, but this did not lessen the realism and effectiveness of movies like "The Oxbow Incident," just to name one. The difference is made when you decide what focus you want for your story.

That's the end of the letters for this issue, but don't stop writing! We're going to be running letters in ***The New Wave Versus The Volunteers,*** *and we want to know what's going on in your head. So, send us your comments, criticisms, and favorite tortellini recipe. I'll be looking for them.*

—Sean